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Belafonte polish shines clearly despite ailment

By JUAN RODRIGUEZ
for The Gazette

Come rain or shine, Harry Belafonte's shows in this town attract sold-out houses, as was the case last night at the opening of his latest engagement at Salle Wilfrid Pelletier (running until Sunday).

Last night's sore throat, due to the influenza that struck half the company out west, did not stop Belafonte from pleasing his audience. Although he has added some new material since his last visit a year ago, the singer displayed the familiar penchant for showmanship that has distinguished his 20-year singing career.

Clearly, Belafonte is all style. His tal[illegible] is communication with the audience; vocally he is not particularly gifted, but he projects personality to the hilt.

Thus, it was almost no surprise to watch him battle back the elements last night. Belafonte's smooth charisma holds sway over mere technical deficiencies, particularly with the aid of a band of crack sidemen.

He is a master of staging. The revue is well-paced, with vignettes by singer-percussionist-dancer Falumi Prince and singer Rhetta Hughes periodically spicing a show that Belafonte knows full well he cannot front totally by himself. Rather, he plays the gracious host, leading his audience through a world of music, from the Caribbean to Africa to the Middle East. No attempt at authenticity of folk forms is made; the accent is on entertainment, although Belafonte is a purist when it comes to distilling native folk genres into palatable popular forms.

When all is said and done — beyond *There's A Whole in the Bucket* and all the old chestnuts — the show depends on Belafonte's immaculate sense of self-preservation. The tight trousers, the crisply styled jerkins — Belafonte's trademark is everywhere. Not that he is a great vocalist: Belafonte is simply a master of perpetrating his own rarefied folk music style.

Belafonte: Battling the elements

Radio fans shouldn't despair —CBC guide may soon appear

TORONTO — (Gazette) — The CBC English network's 1976-77 season gets under way officially today with the first of three days of program previews organized annually for radio-TV writers from across country.

This year for the first time the event includes something called "a radio happening," perhaps in recognition of the revitalization of CBC radio under the direction of Bill Armstrong, who became radio chief 1½ years ago.

Among Armstrong's extensive plans to improve service and attract larger audiences is one which will be welcomed by many CBC listeners. It's not definite yet, but there is a good chance that the CBC will once again print and distribute information about its music and drama programs.

The new publication won't be anything like the late lamented *CBC Times* with its feature articles and profiles on performers. But it will be a reliable source of program information and will very likely be distributed free to anyone who asks to be put on the mailing list.

Radio & TV

by Joan Irwin

There are still a good many problems to solve before publication can begin, but Armstrong is hopeful the first pamphlets will be available early in 1977.

It's just under seven years since the English network stopped publishing the *CBC Times* because costs had escalated to somewhere between $300,000 and $500,000 and were continuing to rise. Since that time listeners have had to depend on CBC ads in magazines or newspapers and the radio information still published on a somewhat unpredictable basis in some newspapers.

The high cost of the *CBC Times* was the result of having to print separate editions for each region of the country because network programs are not always carried at the same hour in each time zone.

The French network's weekly *Ici Radio Canada* — a larger version of the *CBC Times* format — continues because only a single edition is required, though that may change as the French network is extended from coast to coast.

The French network has also added a small but detailed publication containing FM program information, and a sporadic English language version of highlights and advanced program contents from *Ici Radio Canada*.

English language audiences enjoy ample sources of TV program information but radio listeners are increasingly ill served.

That may not be a serious drawback for listeners who tune to the total sound of a station and become very familiar with the pattern of that sound in the course of a broadcast day.

But there's not much point in the CBC's investing in the production of radio dramas, documentaries, variety shows, serious music, literary programs, and so on if the potential audience has no means of finding out what's to be broadcast and when.

The wastefulness of broadcasting almost in secret is very much on Armstrong's mind, and now there appears to be support for action. If you want to add your voice to the argument for a CBC bulletin of radio program information you can send a note to CBC Radio Network Promotion, Box 500, Terminal A, Toronto.

• • •

On the television side there's a lively CBC-TV special coming up on Monday, Sept. 27 at 10 p.m. which should interest a wide audience. It's called *Harry S. Truman: Plain Speaking*. It's based on Merle Miller's best selling oral biography of the outspoken former president and it stars Ed Flanders in a captivating solo performance delivering Truman's own words as Miller tape-recorded them.

Truman was never one to conceal his feelings or moderate his language. In this excerpt from his reminiscences he expresses himself vividly on the subjects of Gen. MacArthur, the Kennedys, Harvard lawyers, Gen. Marshall, the Ku Klux Klan, the CIA, and innumerable other American institutions and political figures.

Since this is Truman's own view of his life and career it's naturally one-sided, but Flanders' performance and Truman's own unadorned language make a fascinating combination.

Whatever one's view of his presidency and his personality there's something essentially appealing in the down-to-earth perspicacity of a man who could say, long before Watergate, "In all my political life there's only two people I hate and Nixon's one. He not only doesn't give a damn about the people, he doesn't know how to tell the truth. I don't think the SOB even knows the difference between the truth and a lie."

Heart attack kills dancer

LONDON — (AP) — Paul Clarke, 28-year-old principal dancer with London's Festival Ballet, died Sunday of a heart attack.

Clarke had danced last on Friday in the ballet's season-ending performance and had been scheduled to play the famed Russian dancer Nijinski in a scheduled movie on the life of American film star Rudolph Valentino starring dancer Rudolf Nureyev, a Festival Ballet spokesman said.

It had not been suspected that Clarke had any heart ailment, the spokesman said.

Clarke joined the Festival Ballet in 1973 after dancing with the Royal Ballet.

Page from a well-worn book

By JUAN RODRIGUEZ
for The Gazette

Once upon a time, in the 1950s, Patti Page was one of the big stars of the neophyte hit parade, with such songs as *The Tennessee Waltz* and *How Much Is That Doggie in the Window?* Today — she's appearing at the Salle Bonaventure of the Queen Elizabeth Hotel through Sept. 25 — Page sings current songs but her appeal is rooted in the "nostalgia" of hearing her do the old numbers, especially *Tennessee Waltz*.

Such is the atmosphere that surrounds Patti Page, her glisteningly golden hair coiffed in a caricature of old days, when she takes to the stage in majestic strides. Just to watch her again, after all these years, seemed to be enough for her audience opening night — and that in turn seemed to be enough for Page as well.

Despite mis-shapen and rustily performed orchestral arrangements, she managed to convey the intention of smoothness and gloss. For a female singer she always had a somewhat deep and mysterious tonal quality that conveyed melancholy par excellence (with no subtlety, though; her vocals ooze incontrollably), but now the style seems more than a little anachronistic.

In the frontier days of pop recordings, Patti Page was a bit of a pacesetter. She got her start modestly: When the regular vocalist of a radio program sponsored by the Page Milk Company failed to appear, Clara Ann Fowler filled the breach and "Patti Page" was on her way. After a dozen unsuccessful recordings at the start of her career, she overdubbed the sound of a vocal chorus (a chorus she had no money to pay for) on *Confess*, and finally had a hit record. Since then, "over-dubbing" has become a primary technique of records, yet it seems Page has rarely strayed past the rudimentary nature of her haphazard innovation.

Thus, even contemporary additions to her repertoire — *The More I See You, Only You, Ain't No Sunshine* — are restricted to being built around simple pop song books. The results are compatible to her career style, but when she sings *Feelings* ("Woe, woe, woe feelins' . . .") she does not sound any better than the thousands of others who have adopted this pop hit.

Her patter tries to smooth over her changes in repertoire, such as her intro to *Gentle On My Mind*: "I've been singing it for a few years now, and," her eyes rolling upwards, "I hope you're not tired of listening to it."

Half an hour into her set, she let go with *Tennessee Waltz* — frayed but fairly magical — and then suddenly walked off stage for an enforced encore.

At the MMFA

Lectures to focus on city's history

A series of 10 lectures on the social and architectural history of Montreal is scheduled for this fall at the Montreal Museum of Fine Arts.

The series, under the general title Montreal: Some provocative aspects of its history, is sponsored by the MMFA, the McCord Museum and the Department of History, McGill University.

The lectures, some in English, some in French, will take place Wednesdays at 5:30 p.m. in the MMFA's Maxwell Cummings Auditorium, Sept. 29 to Dec. 1.

DECISION

Ottawa, September 3, 1976

The Canadian Radio-television and Telecommunications Commission announces the following decision effective forthwith

Decision CRTC 76-614

CHICOUTIMI, CHICOUTIMI-NORD, RIVIERE-DU-MOULIN, JONQUIERE, ARVIDA, KENOGAMI, QUEBEC -760387100

Telesag Inc.

Application to:

a) transfer 5,997 common shares (59.9% of the issued shares) from Société Génibec Inc. to Les Administrations TRTM Inc. (4,997) and Fiducie Jean-Louis Gauthier (1,000) and;

b) transfer 3,996 common shares (39.9% of the issued shares) from Jean-Louis Gauthier to Fiducie Jean-Louis Gauthier (3,995) and Laval Gauthier (1).

Decision: APPROVED

Guy Lefebvre
Secretary General

Canadian Radio-Television Commission — Conseil de la Radio-Télévision Canadienne

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MIDWAY. Atwater 2 — Weekdays: 7:20, 9:30; Sat-Sun: 12:30, 2:40, 5:00, 7:20, 9:30
GONE WITH THE WIND. Claremont — 12:15, 4:05, 8:10
HARRY & WALTER GO TO NEW YORK. Cinema de Paris — Continuous from 1:30
HARRY & WALTER GO TO NEW YORK. Cote des Neiges 1 — Daily 1, 3, 5, 7, 9
MURDER BY DEATH. Cote des Neiges 2 — Daily 1, 3, 5, 7, 9
HAROLD & MAUD — THE DOVE. Kent — 12:45, 4:10, 7:40
ALL THE PRESIDENT'S MEN. Little Place Ville Marie — 1:05, 3:40, 6:10, 8:45
GUMBALL RALLY. Palace — 1:00, 3:05, 5:10, 7:20, 9:20
SILENT MOVIE. Place du Canada — Weekdays: 7:20, 9:10; Sat.-Sun.: 2:00, 3:45, 5:30, 7:20, 9:10
MONTY PYTHON & THE HOLY GRAIL. Snowdon — 1:30, 3:30, 5:30, 7:30, 9:30
MONTY PYTHON & THE HOLY GRAIL. York — 1:00, 3:00, 5:00, 7:00, 9:00
LOGAN'S RUN — HEARTS OF THE WEST. Oxford Drive In 1 — Gates open at 7:00
BLACK BEARD GHOST — ISLAND AT THE TOP OF THE WORLD. Oxford Drive In 2 — Gates open at 7:00

14 YEARS
STAY HUNGARY. Avenue — 1:15, 3:10, 5:05, 7:00, 9:00
SIN. Bonaventure 1 — 1, 3, 5, 7, 9
THE DEVIL'S TRIANGLE — ENCOUNTER WITH THE UNKNOWN. Cine Carrie 1 — From 12:15
SURVIVE. Laval 4 — 1:00, 2:45, 4:30, 6:15, 8:00, 9:45
ODE TO BILLY JOE — ALICE DOESN'T LIVE HERE ANYMORE. Monkland — 1:20, 5:15, 9:20
SURVIVE. Parisien 2 — 1:30, 3:30, 5:30, 7:30, 9:30
FACE TO FACE. Place Ville Marie — 12:05, 2:25, 4:45, 7:10, 9:35
THE SAILOR WHO FELL FROM GRACE WITH THE SEA — OUT OF THE SEASON. Place Victoria — 1:00, 4:30, 8:05
THE TENANT. Westmount Square — 12:10, 2:20, 4:30, 6:45, 9:00
TAXI DRIVE — ROBIN & MARION. St. Eustache Drive In — Show starts at dusk
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